

Gloriana: Art and Intrigue in the Court of  
**Elizabeth II**



**OCTOBER 22 AND 23, 1999 HERBST THEATRE, SAN FRANCISCO**

Presented by Humanities West in cooperation with the Consul General of Great Britain,  
San Francisco Early Music Society, As You Like It Productions,  
and San Francisco's American Conservatory Theatre



# Gloriana: Art and Intrigue in the Court of Elizabeth I

*"... though God hath raised me high, yet this I count the glory of my crown, that I have reigned with your loves"*  
ELIZABETH I FROM THE "GOLDEN SPEECH" TO PARLIAMENT, 1601.

## Welcome to the Age of Gloriana!

Friday October 22, 1999, 8:00 PM – 10:15 PM

ELIZABETH HOLDS COURT

RONALD A. REBHOLZ (Stanford University) Moderator

8:00 pm    *Performance*    **ELIZABETH I**  
**CAROLINE LAGERFELT** (Actress, Los Angeles)  
Courtiers: As You Like It Productions

From ACT IV, Scene 2 of *Mary Stuart* by **FRIEDRICH SCHILLER** (1800) translated by **MICHAEL FEINGOLD** for American Conservatory Theatre.

Night: Elizabeth's Chamber in the Place at Westminster

Lord Burleigh has shown Elizabeth the letter from Mary to Leicester and almost convinces Elizabeth to rid herself of both of them once and for all. Talbot arrives and informs the queen that a crowd has gathered outside the palace demanding Mary's execu-

tion. Elizabeth is taken aback when her secretary arrives requesting her signature on Mary's death warrant. Talbot tells her to hold off. When Elizabeth is finally left alone, she reveals her frustration and anger at being forced to preserve her throne.

8:15 pm    *Lecture*    **ELIZABETH I: A PORTRAIT OF POWER**  
**SUSAN FRYE** (Associate Professor of English and Women's Studies, University of Wyoming)

How did Queen Elizabeth I come to power? From girlhood, Elizabeth made use of her wits and a few carefully chosen friends not only to survive, but also to ascend to the throne and then hold it against all comers. The supposed vulnerability of her female

body became a strength for the queen who presided over the development of English literature, theater, and the dramatic events that mark the beginning of the English Empire.

9:15 pm    *Performance*    **ELIZABETH'S MUSIC** (**JUDITH NELSON**, Soprano; **RICHARD SAVINO**, Lute; **SHIRA KAMMEN**, Renaissance Violin; **JOHN DORNENBURG**, Viola da Gamba)

The Elizabethan period represents a true renaissance of English music. During this time there appeared thousands of works for solo lute, viol consorts, and broken consorts. Yet it was the lute song, with its exquisite interplay of words and music that manifest into wonderful word painting, that was to have the most lasting impact. While often steeped in

"Elizabethan melancholy," this repertoire also includes works of great humor and wit, as well as a diverse spectrum of texture. Our program will feature a short but varied selection of works from this repertoire and will give special attention to the works of John Dowland, Anthony Holborne, Thomas Morely, and William Byrd.



ROBERT DUDLEY,  
EARL OF LEICESTER,  
c. 1570-1575.  
NICHOLAS HILLIARD.



UNKNOWN MAN  
c. 1610 ISAAC  
OLIVER d 1617



**Saturday October 23, 1999, 10:00 AM – 4:00 PM**

**ART AND INTRIGUE IN ELIZABETH'S ENGLAND**

10:00 am *Lecture* **ELIZABETH, QUEEN OF CHIVALRY**

**STEPHEN ORGEL** (Professor of English, Stanford University)

Throughout her long reign, Queen Elizabeth I consciously fashioned both her public performances and her image to produce a persona that would be loved rather than feared. Elizabeth gradually trans-

formed herself from the most eligible heiress on the European marriage market to the permanently virginal heroine of a chivalric romance, surrounded by knights dedicated to courting her favor.

11:10 am *Lecture* **THE ELIZABETHAN POLITICAL WORLD**

**LACEY BALDWIN SMITH** (Professor of History Emeritus, Northwestern University)

Young Elizabeth I stepped into a political world ready to explode. Her kingdom was torn by religious hatred; her government was in serious financial difficulties; Spain was turning into a colossus bent on

destroying England. It is arguable that Elizabeth survived the first ten years of her reign and England defeated the Spanish Armada on good luck more than good management.

**12:00 – 1:30 PM Break for Lunch**

1:30 pm *Performance* **ELIZABETHAN DANCE AND COSTUME**

As You Like It Productions (Novato, CA) Dancers: **AURIE BRADLEY, ROBERT YOUNG, SHELLEY MONSON, ELIZABETH PRYUN, CYNTHIA HOWELL**; Musicians: **LYN ELDER, DAVID SMITH, DOUGLAS MANDELL, CYNTHIA ALBERS**; As You Like It: **KEVIN PATTERSON, GAIL HAMRICK, MICHAEL HAMRICK**

1:50 pm *Lecture* **THE SECRET ARTS OF THE ELIZABETHAN COURT**

**PATRICIA FUMERTON** (Professor of English, U.C. Santa Barbara)

How did Elizabeth and her court create for themselves a private or interior self amidst all the formal ornament that ruled their political scene? A strategy of hiddenness revealed can be found in the proliferation of interior rooms at Whitehall Palace; in the

layered ornament shown within such rooms; and in the three-dimensional miniature paintings of Nicholas Hilliard and Isaac Oliver, which depicted love's personal secrets.

2:40 pm *Lecture* **BETTE, GLENDA, CATE AND...QUENTIN? HOLLYWOOD DOES ELIZABETH**

**ALFRED V. JACOBS** (Professor Emeritus, Menlo College)

Film clips illustrate this consideration of how movies have used historical and legendary material about Elizabeth to reflect modern cultural concerns, from Sarah Bernhardt's *Queen Elizabeth* (1912) through the immensely popular Bette Davis presentations in

*Elizabeth and Essex* (1939) and *The Virgin Queen* (1955), to Quentin Crisp's devastating portrait of Elizabeth in *Orlando* (1993), and finally the Elizabeths portrayed in the recent Academy Award nominee *Elizabeth* and winner *Shakespeare in Love*.

**3:25 PM Break**

3:40 pm *Panel Discussion*

**ELIZABETH I IN HISTORY, LEGEND AND IMAGINATION**

**RONALD A. REBHOLZ** (Stanford University),  
Moderator





## SPEAKERS

**PATRICIA FUMERTON** is Professor of English at the University of California, Santa Barbara. She is author of *Cultural Aesthetics: Renaissance Literature and the Practice of Social Ornament* (University of Chicago Press, 1991), which was translated into Japanese and published, with a new author's preface exploring the ties between traditional Japanese and Elizabethan court ornament, by Shohakusha Press in 1996. She is also co-editor of *Renaissance Culture and the Everyday* (University of Pennsylvania Press, 1999) and, while on a Guggenheim fellowship this year, will be completing another book project, *Spacious Voices/Vagrant Subjects in Early Modern England* (University of Chicago Press).

**SUSAN FRYE** Associate Professor of English and Women's Studies, University of Wyoming, is the author of *Elizabeth I: The Competition for Representation* (Oxford University Press 1993, paperback: 1997); and has authored articles on Queen Elizabeth I, Shakespeare, and Renaissance women writers. She co-edited a volume of essays entitled *Maids and Mistresses, Cousins and Queens: Women's Alliances in Early Modern England* (Oxford University Press, 1999). When the film "Elizabeth" was released in 1998, Frye was interviewed on National Public Radio's "Weekend Edition" discussing the movie and the monarch.

**ALFRED V. JACOBS** is Professor Emeritus at Menlo College, where he taught courses in English Literature (including Shakespeare) and Mass Communications (including Film). While teaching, he also staged productions and presented group readings of dramatic texts. He now teaches part time, currently teaching Modern Drama for U. C. Berkeley Extension, while working on screenplays and related work. His most recent publication is "Orson Welles' Othello: Shakespeare Meets Film Noir" (*Shakespeare and the Twentieth Century—Selected Proceedings of the International Shakespeare Association World Congress* 1996)

**STEPHEN ORGEL** is the Jackson Eli Reynolds Professor of Humanities in the English Department at Stanford University; he has also taught at Johns Hopkins, Berkeley, and Harvard. He has written extensively on Renaissance literature, theater, and the arts. His most recent book is *Impersonations: The Performance of Gender in Shakespeare's England*. He has edited *The Tempest* and *Winter's Tale* for the Oxford Shakespeare; Ben Jonson's court masques for the Yale *Ben Jonson*; Milton for the Oxford Authors series; and the Penguin poems and translations of Christopher Marlowe. He is the General Editor of the *New Pelican Shakespeare*.

**RONALD A. REBHOLZ** is a professor at Stanford University, having taught there since 1961; his field is Renaissance literature. He earned his B.A. degree from St. Louis University and, as a Rhodes Scholar at Oxford University, his M.A. in the Honours School of English Language and Literature and his doctorate. His publications include a book on a contemporary of Shakespeare's *The Life of Fulke Greville, First Lord Brooke*, and an edition of the poems of Sir Thomas Wyatt, a poet who flourished during the reign of Henry VIII.

**LACEY BALDWIN SMITH** is Peter B. Ritzma Professor of Humanities (Emeritus) at Northwestern University. He has also taught at Princeton University, MIT and London University. His works on Tudor England include *Henry VIII: The Mask of Royalty* (1971), *Treason in Tudor England: Politics and Paranoia* (1986), *Elizabethan World* (1971) and *Elizabethan Tudor: Portrait of a Queen* (1975). His most recent publication is *Fools, Martyrs, Traitors: The Story of Martyrdom in the Western World* (Knopf 1997). He was Chair of the Illinois Humanities Council (1981-83) and is a fellow of the American Academy of Arts and Sciences.

## PERFORMANCES

**AMERICAN CONSERVATORY THEATRE** is a Tony Award-winning theater and school, dedicated to the art of live theater through dynamic productions and intensive actor training in its conservatory. Since 1967, A.C.T. has presented more than three hundred productions to a combined audience of seven million. The A.C.T. Conservatory, serving 1400 students annually, has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. Under the leadership of Artistic Director **CAREY PERLOFF** and Managing Director **HEATHER KITCHEN**, A.C.T. has achieved unprecedented success, earning the prestigious 1996 Jujamcyn Award for outstanding creative

contribution to the theater, and achieving a ranking of sixth in the nation for its acclaimed conservatory.

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the rich tradition of high quality, interactive, authentic celebrations that transport participants with humor, history, mirth and magic.

**JOHN DORNENBURG**, Viola da Gamba, has performed across Europe, New Zealand, Australia, and the USA. His solo appearances include the San Francisco Symphony, Oregon and Carmel Bach Festivals, Tafelmusik, and Magnificat Baroque Orchestra, and can also be heard with Music's Recreation, Arcangeli Baroque Strings, American Bach Soloists, and the Sex Chordæ Consort of Viols. He has recorded solo and chamber music on the Meridian, Centaur, Music and Arts and Musical Heritage labels. He has received a Fullbright Fellowship; is currently a roster artist for the California Arts Council Touring Program; teaches viola da Gamba on the faculty of Stanford University, and lectures in music history at California State University, Sacramento.

**SHIRA KAMMEN**, Renaissance violin, received her degree in music from UC Berkeley and studied vielle with Margriet Tindemans. A member for many years of Ensembles Alcatraz and Project Ars Nova, and Medieval Strings, she has worked with many groups, from medieval ensembles to a new music group, Ephemeros; and an eclectic ethnic band, Panacea. She has performed and taught internationally and is the founder of Class V Music, an ensemble dedicated to performance on river rafting trips. She has performed for many Humanities West programs, most recently *Leonardo da Vinci* (1998) and *Renaissance Women* (1996).

**CAROLINE LAGERFELT**, Actress, is the daughter of a Swedish diplomat and was exposed to countless cultures in her formative years. She studied at the American Academy of Dramatic Arts in New York City and landed her first Broadway role in *The Philanthropist*. She won an Outer Circle Critic's Award



for her performance of Diana in *Lend Me A Tenor* and an Obie for *Quarterman's Terms*. She starred in *The Constant Wife* opposite Ingrid Bergman under Sir John Gielgud's direction. She replaced Glenn Close in *The Real Time* for a six-month run on Broadway. She then accepted a leading role in the TV series *Beverly Hills 90210* followed by the role

of Inger Dominguez in *Nash Bridges*. Locally, Caroline Lagerfelt received rave reviews for her portrayal of Queen Elizabeth in ACT's production of Friedrich Schiller's *Mary Stuart*, directed by Carey Perloff.

**JUDITH NELSON**, Soprano, has been acknowledged as one of the world's leading singers of the baroque repertoire. She has performed throughout Europe and the United States in concerts and operas, and for radio and television; and has also sung throughout the Far East. She has numerous recordings to her credit; a personal entry in the *New Grove Dictionary of Music* and in the *New Grove Dictionary of Opera*; has given lectures or master classes internationally; and has taught at the Guildhall School in London. Judith Nelson serves on the Advisory Council of Humanities West.

The recipient of numerous awards, guitarist/lutenist **RICHARD SAVINO's** performances and recordings has been praised by critics throughout the world. He is director the CSU Summer Arts Guitar and Lute Institute, co-director of the ensemble El Mundo and in 1995 was Visiting Artistic Director of the prestigious NEH-sponsored Aston Magna Academy at Rutgers University. His many recordings may be found on the Harmonia Mundi record label; he has also recorded a collection of 18th century guitar music from Mexico by Santiago de Murcia (Koch International) and a collection of monody by Barbara Strozzi (Stradivarius, Milano). Mr. Savino's writings have been published by Cambridge University Press, Editions Chantarelle and Indiana University Press. He is presently professor of Music at CSU Sacramento.









## Chronology for Elizabeth I

1533	Birth of Elizabeth Tudor, September 7	1577-80	Francis Drake's voyage of circumnavigation
1553	Accession of Mary I, marriage to Philip II of Spain by proxy		Alliance between England and the Netherlands
1554	Elizabeth imprisoned in the Tower, March; imprisoned at Woodstock, May; Philip II arrives in England, July; marriage to Mary I is celebrated	1579	Alençon's visit to England
1555	Elizabeth released from Woodstock, April	1580	Francis Drake returns from voyage
1556	Sir Thomas Pope sent to Hatfield as Elizabeth's custodian	1581	Sir Henry Lee initiates the Accession Day tilts; Drake knighted, Alençon returns to England. Dutch Republic declared, elects William of Orange as its Ruler
1557	England declares war on France	1582	Walter Raleigh joins the Court
1558	Loss of Calais to the French, last English possession in France		Gregorian calendar introduced
	Death of Queen Mary, November 17; accession of Queen Elizabeth	1583	Throckmorton plot
	William Cecil appointed Elizabeth's Principal Secretary of State; Robert Dudley made Master of the Queen's Horse	1584	Death of Alençon; Raleigh knighted
1559	Coronation of Elizabeth I, January 15		William of Orange murdered, England sends aid to the Netherlands
	Treaty of Edinburgh between England, France and Spain; death of Henry II of France and accession of Francis II, husband of Mary, Queen of Scots; Acts of Uniformity and Supremacy	1585	England sends troops to the Dutch Republic
1560	Death of Francis II	1585-86	The Roanoke Colony established in Virginia, North America
1561	Mary returns to Scotland	1586	Babington plot; trial of Mary, Queen of Scots
1562	Elizabeth seriously ill with smallpox		Expedition of Sir Francis Drake to the West Indies
1563	The Thirty-nine Articles, which complete establishment of the Anglican Church	1587	Execution of Mary Queen of Scots
1564	William Shakespeare and Galileo Galilei born. Peace of Troyes between England and France		England at war with Spain. Sir Francis Drake destroys Spanish fleet at Cadiz
	Robert Dudley created Earl of Leicester, proposed as husband for Mary.	1588	Defeat of the Spanish Armada by the English fleet (the war continues until 1603)
1565	Mary, Queen of Scots marries Lord Darnley	1590(?)	William Shakespeare begins his theatrical career
1566	Birth of James VI of Scotland (later James I of England)	1595	Raleigh sails to Guiana; Drake sails to the West Indies where he dies
1567	Murder of Lord Darnley, Mary forced to abdicate	1596	Robert Cecil appointed Secretary of State
1568	Mary flees to England, and is placed under arrest	1598	Death of Philip II; death of Lord Burghley
1569	Proposed marriage of Mary and Norfolk; the rebellion of the northern earls	1599	The Globe Theatre opens in Southwark (south of the city of London)
1570	Papal bull of excommunication against Elizabeth		Failure of the Earl of Essex's expedition to Ireland
1571	Ridolfi plot; William Cecil created Lord Burghley	1600	Elizabeth grants charter of the East India Company
1572	Execution of Norfolk	1601	Execution of the Earl of Essex after uprising against the queen
			Elizabethan Poor Law charges the parishes with providing for the needy
		1602	Dutch East India Company formed
		1603	Death of Queen Elizabeth; accession of James I, son of Mary, Queen of Scots



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October 20–21, 2000

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**Educational credit** is available from San Francisco State University Extended Education. Applicants must attend both the Friday and Saturday programs. For information call 415/391-9700.



**HUMANITIES WEST**  
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## HUMANITIES WEST ELIZABETH I PROGRAM NOTES







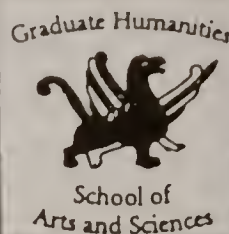
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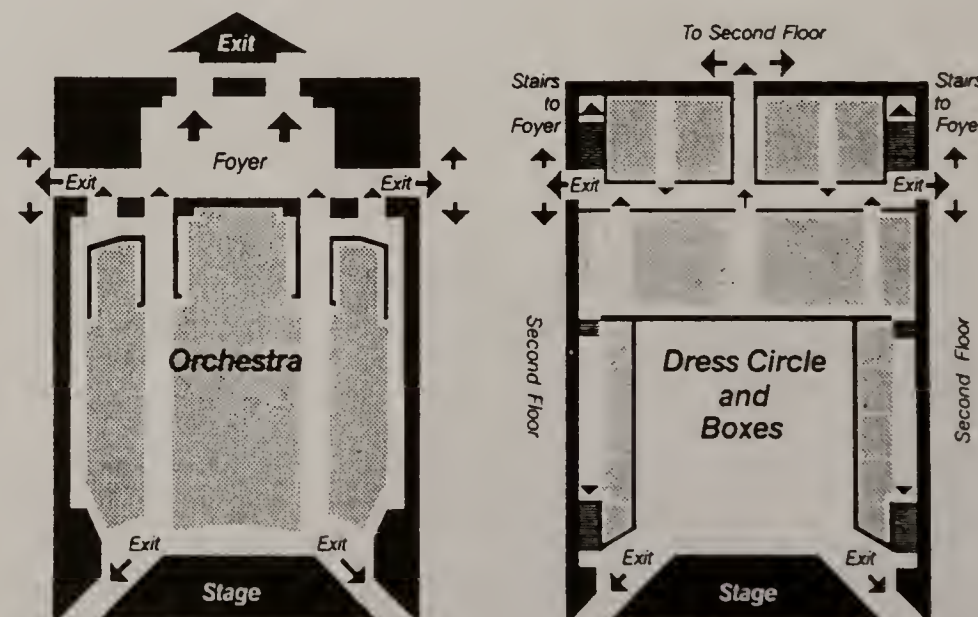
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A Sennheiser Listening System is installed at Herbst Theatre. Wireless headphones and induction devices (adaptable to hearing aids) are available in the main lobby of the theatre. There is no charge, but an ID deposit is required.



### PATRONS, ATTENTION PLEASE! FIRE NOTICE:

THERE ARE SUFFICIENT EXITS IN THIS BUILDING TO ACCOMMODATE THE ENTIRE AUDIENCE. THE EXIT INDICATED BY THE LIGHTED "EXIT" SIGN NEAREST YOUR SEAT IS THE SHORTEST ROUTE TO THE STREET. IN CASE OF FIRE PLEASE DO NOT RUN - WALK THROUGH THAT EXIT.





# HUMANITIES WEST

FALL, 1999

NEWS

« exploring history to celebrate the mind and the arts »

## Gloriana: Art and Intrigue in the Court of Elizabeth I

October 22–23, 1999 Herbst Theatre

The names of Elizabeth I and Shakespeare seem eternally linked to the glorious age of England's Renaissance; with theatre, court splendor and England's rise to prominence in the 16th century European world. *Gloriana: Art and Intrigue in the Court of Elizabeth I* focuses on Queen Elizabeth herself, her image, and its imprint on our world. That a New World colony was named Virginia for the Virgin Queen and retains that name to this day reflects the far-reaching popularity and esteem Elizabeth I enjoyed. Very few history lessons are remembered as vividly as tales of the Elizabethan Age, with William Shakespeare's writings and the Spanish Armada's defeat in 1588.

Celebrated in all forms of literature and drama, Elizabeth I was the Tudor monarch who emerged from the cocoon of the Middle Ages and soared, as did England, to grandeur and glory. The public has recently been treated to the movies *Shakespeare in Love* and *Elizabeth R*; both critically acclaimed. Each actress portraying Elizabeth won hearts and Academy nominations—Judi Dench won Best Actress. Is it the enduring stature of this queen or our own fascination with her that carried this success, that such cheers and ovations still follow even her celluloid shadows?

Elizabeth created her own drama. She orchestrated her appearance and was fully aware of the power of virginity as a tool to



UNKNOWN PAINTER.

secure her crown. She made it clear that she was married to England, and therefore would submit to no foreign prince. Elizabeth had her way in most things. Almost all surviving portraits depict a youthful image of the queen. Any likeness that showed her older visage suggested her vulnerability—the succession problem—

*Continued on page 3*

### Meet the Queen — Hear the Music!

**I Am Your True Queen!** Actress **Caroline Lagerfelt**, who played Elizabeth brilliantly in ACT's production of Schiller's "Mary Stuart," steps back into her role to preside over the evening's entertainment on Friday, October 22. ACT's Carey Perloff commented that both Elizabeth and Mary Stuart needed to be played by very intelligent women, with beauty and wit and a great facility for language. Caroline Lagerfelt brings all these qualities to her Elizabeth persona.

**Elizabeth's Music:** Humanities West is pleased to present a chamber group featuring soprano **Judith Nelson** and lutanist **Richard Savino** with **Shira Kammen**, Renaissance violin and **John Dornenburg**, Viola da Gamba. The Elizabethan period represents a true renaissance of English music. During this time there appeared thousands of works for solo lute, viol consorts, and broken consorts. While often steeped in "Elizabethan melancholy," this repertoire also includes works of great humor and wit, as well as a diverse spectrum of texture. Our program will feature a short but varied selection of works from this repertory and will give special attention to the works of John Dowland, Anthony Holborne, Thomas Morely, and William Byrd.



## Friends News About Town

We hope you enjoyed the 1998–99 “arm-chair journeys” that transported us to Leonardo’s Italy, to a 1920’s Berlin cabaret, and to tantalizing gems in the legacy of the Moors.

**Season Ticket Winners:** Congratulations to **Cecilia Lewis** of Lafayette and **Sally Kirby** of Berkeley. Two season tickets each to the Humanities West 1999–2000 season are on their way to you from City Box Office.

And thank you to all of you who took the time to fill out the Future Program Survey at the *Moors* program. Your responses will help Humanities West choose six programs to take place from Fall 2000 through Fall 2001. The most likely prospects are

**New Orleans 1900:** *The Birth of Jazz*

**The Year One:** *The Roman Empire of Augustus*

**Marco Polo’s Silk Road:** *Venice to Xanadu*  
**Michelangelo’s Rome**

The final two programs for Winter and Spring 2002 will probably be chosen from the list below. We welcome your comments or suggestions regarding any of these topics to help us make our choice.

**Ancient Egypt:** *The Splendid Realm*

**The Age of Discovery:** *The World of Emperor Charles V*

**The World of Alexander the Great**

**Armor and Amour in Southern France:**  
*Courtly Love and the Crusades*

**Russian Spring:** *Music and Art Reveal the National Soul*

**Byzantium:** *The Splendor of Constantinople*

## Message from the Executive Director

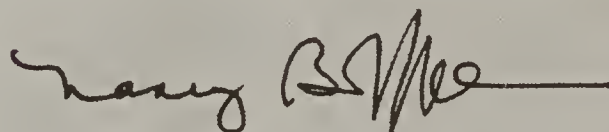
I would like to welcome all of you back to Herbst Theatre this Fall to *Gloriana: Art and Intrigue in the Court of Elizabeth I*. Last year Humanities West had an outstanding season, and we are looking forward to our upcoming series “exploring history to celebrate the mind and the arts.”

Many, many people help plan and develop Humanities West programs. Friends of Humanities West may have met members of the Board of Directors, and program moderators and speakers appear on stage. The **Humanities West Advisory Council** is an often invisible group of scholars and artists who provide invaluable assistance to Humanities West in program planning. Several Advisory Council members sit on the Humanities West Program Planning Committee along with HW staff and Board members, to help oversee program development. Others provide in-depth assistance with specific programs, and all keep in touch with Humanities West to offer advice and referrals for speakers and performers.

There are several Advisors I’d like to give special thanks for their assistance this year. The initial concept for *Elizabeth* came from **Jill Steiner** of UC Berkeley. Actress **Joy Carlin** has recommended star performers for the 1999–2000 Season; **Sally Scully** (San Francisco State University) helped design October 1998’s *Leonardo* and contributed her time and ideas to the Planning Committee for 2000–2002 programs along with **Julia Trilling** (UC Berkeley), **Diane Middlebrook** (Stanford University), **Eleanor Selfridge-Field**, (Stanford) and **Peter Pierson** (Santa Clara University).

And thank you again to all Friends of Humanities West who took the time to respond to the Humanities West Future Program Survey at The April 1999 Humanities West program *Moors in Andalusia*. The “Friends’ notes” on page 2 list the programs under consideration for Fall 2000 through Spring 2002.

Many thanks once again for all your support, and I’ll see you at *Elizabeth*!



Nancy Buffum

## Special Donor/Friends Event

Saturday afternoon, October 9, 1999 — Enjoy an authentic Elizabethan setting whilst partaking refreshments. We are creating our own version of an Elizabethan “Progress” with hors d’oeuvres and beverages. Please call the office for more details. Space limited to 20 people. 415/391-9700

## Voucher Reminder

If you received a free ticket voucher when you responded to our year-end appeal: Remember that the **vouchers are for unreserved seats, and only if seats are available**. If you or a friend is planning to use your voucher for “Elizabeth I” you may want to check with City Box Office approximately two weeks before the program to see if it is likely to sell out. The City Box Office phone number is 415/392-4400.

## IT’S SHAKESPEARE’S ENGLAND, TOO

**FREE PRE-PROGRAM OPEN TO THE PUBLIC Wednesday, September 29, 1999, 6:00 pm, Koret Auditorium, San Francisco Main Library**

“The Performance of and Performance in *Hamlet*” by Harry J. Elam, Jr., Professor of Drama, Stanford University. Join us for the coffee reception following the presentation. Seating is unreserved. Presented in cooperation with the **San Francisco Public Library**, located at Larkin Street & Grove in the Civic Center. For information, call Humanities West 415/391-9700.





## Calendar of Events Related to "Elizabeth" this Fall in the Bay Area

### SHAKESPEARE:

- **Ashland:** to October 31st — [www.orshakes.org](http://www.orshakes.org) — *Othello; Much Ado About Nothing; Henry IV, Part Two; and Pericles.*
- **Orinda:** to October 3rd — [www.calshakes.org](http://www.calshakes.org) — *The Two Gentlemen of Verona; The Merchant of Venice; King Lear; and The Tempest*
- **SF/Bay Area:** to October 3 — [www.sfshakes.org](http://www.sfshakes.org) — *The Comedy of Errors*
- **Carmel:** to October 17 — 831.622.0100 — *The Merry Wives of Windsor; King Lear*

**'THE WHOLE NOYSE' RENAISSANCE BAND** — *Musick for Elizabeth and Beyond* with Ruth Escher, soprano and Richard Savino, lute.

- Friday, September 24, First Lutheran Church, Palo Alto, 8:00 pm
- Saturday, September 25, St. John's Presbyterian Church, Berkeley, 8:00 pm
- Sunday, September 26, Grace Cathedral Chapel, San Francisco, 5:30 pm

Contact: San Francisco Early Music Society — SFEMS Box Office, 2154 Ward Street, Berkeley, CA 94705 Phone 510/528-1725 [www.sfems.org](http://www.sfems.org)

**RENAISSANCE PLEASURE FAIRE:** Vacaville-at the old Nut Tree, August 28th to October 17th. PO Box 7110 Nut Tree, CA 95696-7110, (800) 523-2473

**SAINT PAUL NEWMAN CENTER RENAISSANCE FESTIVAL:** Fresno, CA October 30, 31st. Call 209-227-1748

## MUSIC RESOURCES FOR LAST YEAR'S PROGRAMS

### Leonardo

*Visions and Miracles* — Medieval Spanish : Susan Morris, Cheryl Fulton and Shira Kammen (Nonesuch label)

*Oooh Henry* — Songs of Henry Purcell: Susan Morris and Phebe Craig (Donsuemar label)

*Airs of Wales* — Welsh airs for triple harp: Cheryl Fulton (Koch label)

*World's Bliss* — Medieval English music: Shira Kammem with John Fleagle (Archetype Records)

All should be available through Tower Records

### Berlin in the Twenties

Tim Fischer does not have a U.S. distributor for his CDs. Two of the CDs may be ordered through the online book store Amazon.com

Lauren Carley is a Bay Area artist with many performances to her credit. To be placed on her mailing list, contact: Perfect Pitch, 510-663-1091.

### Moors in Andalusia

Rosa Montoya Bailes Flamencos — Rosa Montoya Center of the Spanish Dance in San Francisco

Marhaba Traditional Moroccan Trio — Troup director is Cheryl Minton, 510-228-6785. Percussionist Yassir Chadly has recorded with Pharaoh Sanders, Dizzy Gillespie, Randy Williams and with saxophonist Steve Coleman.

Friday Recorded Music: "Paco de Lúcia en Vivo" This audio cassette was not produced in the United States. The virtuoso Flamenco guitarist has made other recordings which should be easily available.

Saturday Recorded Intermission Music: "Sephardic Songs" performed by Judy Frankel. Judy Frankel is a Bay Area artist and the address on the audio cassette (lent to us by a Friend of HW) is P.O. Box 226/ 2269 Chestnut Street, San Francisco CA 94123.

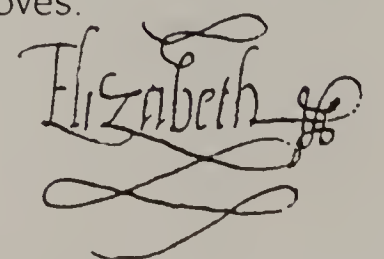
## Elizabeth I, continued from page 1

and was ordered destroyed by her Privy Council. Nicholas Hilliard was called upon to create an acceptable "Mask of Youth" template about 1593, when Elizabeth was in her late sixties.

Perhaps the most interesting late image is the "Rainbow Portrait" painted about 1600, which shows a secure Elizabeth awash in finery. She is holding a rainbow—a traditional symbol of peace after storms. Upon close examination of the portrait, you will notice that her gown is covered with eyes and ears. Ponder the significance of such symbolism and suddenly the image is multi-layered and disturbing. According to author Susan Watkins in *The Public and Private Worlds of Elizabeth I*, these symbols often represent fame or, more likely, knowledge conveyed to the Queen by her councilors. Poet John Davies wrote, "Many things she sees and hears through them, but the Judgment and Election are her own."

Elizabeth traveled throughout her kingdom in the tradition of a "Royal Progress". She would have been easily visible to her subjects as she was carried by coach or litter along the road in a glittering procession of bright banners, retainers and mounted courtiers. Her entourage would have included up to five hundred as she visited different estates. She contrived to have her expenses paid by her enthusiastic hosts. The debts left by her father, Henry VIII, were also recouped in this manner. These progresses very likely stimulated the building of the fine "prodigy houses" such as Sir John Thynne's Longleat, Sir William Cecil's Burghley, and created an architectural boom that lasted to the English Civil War (1642-46).

The fact that she survived her early reign and became an assured icon of this age is considered by some to be part of a miraculous blend of luck and statecraft. Elizabeth never forgot the source of her popular support—the English people—whose welfare she continually acknowledged as her first concern. "The glory of my crown," she said, was "... that I have reigned with your loves."



\*Sources: *The Treasure Houses of Britain*, edited by Gervase Jackson-Stops; *The Public and Private Worlds of Elizabeth I*, by Susan Watkins.



# PROGRAM SCHEDULE: *Gloriana*

RONALD REBHOLZ, (Stanford University) Moderator



ROBERT DUDLEY,  
EARL OF LEICESTER  
c. 1570–1575  
NICHOLAS HILLIARD

## ELIZABETH HOLDS COURT

FRIDAY OCTOBER 22, 1999 8:00 PM – 10:15 PM

*Introduction:* Actress **CAROLINE LAGERFELT**, who played Elizabeth brilliantly in ACT's production of Schiller's "Mary Stuart," steps back into her role to preside over the evening's entertainment.

*Lecture:* **ELIZABETH I: A PORTRAIT OF POWER**  
**SUSAN FRYE** (Associate Professor of English and Women's Studies, U. Wyoming)  
How did Queen Elizabeth I manage to become the queen who presided over the development of English literature, the theater, and the events that mark the beginning of the English empire? She succeeded in these accomplishments and many more by becoming one of the most savvy politicians of all time.

*Performance:* **ELIZABETH'S MUSIC** A chamber group featuring soprano **JUDITH NELSON** and lutanist **RICHARD SAVINO** with **SHIRA KAMMEN**, Renaissance violin and **JOHN DORNENBURG**, Viola da Gamba, offers beautiful interpretations of Elizabethan music and poetry including the works of John Dowland, Anthony Holborne, Thomas Morely, and William Byrd. Courtiers from As You Like It Productions.

## ART AND INTRIGUE IN ELIZABETH'S ENGLAND

SATURDAY OCTOBER 23, 1999 10:00 AM – 4:00 PM

*Lecture:* **ELIZABETH, QUEEN OF CHIVALRY**  
**STEPHEN ORGEL** (English Department, Stanford University)  
Throughout her long reign, Queen Elizabeth I consciously fashioned both her public performances and her image to produce a public persona that would be loved rather than feared—this was perhaps her most effective antidote to the doubts surrounding the legitimacy of her accession to the throne.

*Lecture:* **THE ELIZABETHAN POLITICAL WORLD**  
**LACEY BALDWIN SMITH** (Professor Emeritus of History, Northwestern University)  
Young Elizabeth I stepped into a political world ready to explode. That Elizabeth survived the first ten years of her reign and that England under her uncertain direction went on to become an international power was indeed an unlooked-for miracle, grounded more on good luck than good management.

### Lunch Break

*Performance:* **AS YOU LIKE IT PRODUCTIONS** Elizabethan Costume and Dance

*Lecture:* **THE SECRET ARTS OF THE ELIZABETHAN COURT**  
**PATRICIA FUMERTON** (English Department, U.C. Santa Barbara)  
How did Elizabeth and her court create for themselves a private or interior self amidst all the formal ornament that ruled their political scene? The three-dimensional decorative art of the miniature painting depicted love's personal secrets. The use of ornament and decoration is examined.





Lecture:

**BETTE, CATE AND...QUENTIN? HOLLYWOOD DOES ELIZABETH**

**ALFRED V. JACOBS** (Professor Emeritus, Menlo College)

Film clips illustrate this consideration of the presentation of Elizabeth I in film, ranging from Sandra Bernhardt's *Queen Elizabeth* (1912) through Academy Award nominees *Elizabeth* and *Shakespeare in Love* (1998). Professor Jacobs focuses on ways in which movies have used historical and legendary material about Elizabeth to reflect modern cultural concerns.

Panel Discussion:

**ELIZABETH I IN HISTORY, LEGEND AND IMAGINATION**

**RON REBHOLZ** (Stanford University), Moderator

Presented in cooperation with the Consul General of Great Britain, the San Francisco Early Music Society, As You Like It Productions and San Francisco's ACT



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You, the Friends of Humanities West, have requested we expand the printed theatre programs. You've told us you'd like to see more translations, lyrics, graphics and reference materials. We'd like to do that. To financially support an expanded printed program we're offering advertisements to you, the Friends of Humanities West, first. You can, for example, advertise your business, make an announcement on behalf of an organization you belong to, or welcome a guest speaker to the program. The cost of a business card-size advertisement will be \$100, ¼ page \$125, ½ page will cost \$250, and a full page will cost \$500. For more information regarding purchasing an advertisement, please call Humanities West at 415/391-9700. Deadline: September 30, 1999.

**HW Wish List**

Small (250 sq ft) Office space in Financial District or Civic Center with access to a conference room. Office furniture: (2-6) two drawer file cabinets, up-to-date fax machine. Contact HW office, 415/391-9700.



## SUGGESTED READING FOR ELIZABETH I

Many books on this list are available or can be ordered from A Clean Well Lighted Place for Books in Opera Plaza. Other books should be easily found at a university or public library. The names of authors who are speakers at Elizabeth I are indicated in **bold** type.

Dent, John	<i>The Quest for Nonesuch</i> , 1962 OP
Elton, G.R.	<i>England under the Tudors</i> , 1997
<b>Fumerton, Patricia</b>	<i>Cultural Aesthetics: Renaissance Literature and the Practice of Social Ornament</i> (Univ. of Chicago Press, 1991).
<b>Frye, Susan</b>	<i>Elizabeth I: The Competition for Representation</i> . Oxford University Press (1993/1997)
<b>Frye, Susan</b> , co-editor	<i>Maids and Mistresses, cousins and Queens: Women's Alliances in Early Modern England</i> . Oxford University Press, (1999).
Guy, John	<i>Tudor England</i> , 1988
Hearn, Karen (ed)	<i>Dynasties: Painting in Tudor and Jacobean England, 1530–1630</i> , 1995. OP
Howard, Maurice	<i>The Tudor Image</i> , 1995
Jenkins, Elizabeth	<i>Elizabeth the Great</i> , 1958 OP <i>Elizabeth and Leicester</i> , 1961 OP
MacCaffrey, Wallace	<i>Elizabeth I</i> (1993)
Mattingly, Garret	<i>The Armada</i> (1962)
Morrill, John (ed)	<i>The Oxford Illustrated History of Tudor and Stuart Britain</i> , 1996
Routh, C.R.N.	<i>Who's Who in Tudor England</i> , 1990 OP
Rowse, A. L.	<i>The Elizabethan Renaissance: The Cultural Achievement</i> 1972 OP <i>The Elizabethan Renaissance: The Life of the Society</i> , 1971 OP

<b>Smith, Lacey Baldwin</b>	<i>Elizabethan World</i> (1991) <i>Elizabeth Tudor: Portrait of a Queen</i> (1975) OP
Strong, Roy	<i>Portraits of Queen Elizabeth I</i> , 1963 OP <i>The Cult of Elizabeth</i> , 1977 <i>Gloriana: The Portraits of Queen Elizabeth I</i> , 1987 OP <i>The Renaissance Garden in England</i> , 1979 OP <i>The English Miniature</i> co-edited with John Murdoch, Jim Murrell, Patrick J. Noon (Yale Univ. Press, 1981). <i>Art and Power</i> (Univ. of California Press, 1983)
Thurley, Simon	<i>The Royal Palaces of Tudor England</i> , 1993
Watkins, Susan	<i>The Public and Private Worlds of Elizabeth I</i> . Thames and Hudson, 1998
Williams, Neville	<i>All the Queen's Men</i> , 1972 OP

\*\* OP = out of print

## Film Suggestions

*Fire over England* (1937)  
*The Private Lives of Elizabeth and Essex* (1939)  
*The Sea Hawk* (1940)  
*The Virgin Queen* (1955)  
*Mary, Queen of Scots* (1971)  
*Orlando* (1993)  
*Elizabeth* (1998)  
*Shakespeare in Love* (1998)

## A Sampling of Elizabethan Music — List of Recordings

*Musique of Violenze: Dances, Fantasias and Popular tunes for Queen Elizabeth's Violin Band*. Parley of Instruments Renaissance Violin Consor. Hyperion CDA 66929

*The English Viol. Fretwork*. Veritas Virgin 7243 5 61173 2 7

*John Dowland Complete Lute Works Vols. 1-5*. Paul O'Dette. Harmonia Mundi HMU 907160-907164

*Popular Music from the Time of Queen Elizabeth I*. The Camerata of London. Saga Classics EC 3352-2



79 HARDWICK HALL, DERBYSHIRE.  
ROBERT SMYTHSON, 1590–1597



## Meet our fascinating lecturers at the Speakers' Dinner at STARS Restaurant

*Sponsors, Patrons and Fellows of Humanities West* are invited to join our speakers for the Humanities West Season Opening Night dinner on Friday evening, October 22, at **Stars** Restaurant in their Banquet Room. This excellent restaurant is located at 555 Golden Gate Avenue, within easy walking distance of Herbst Theatre. We will convene at the restaurant at 5:30 p.m.

## Meet our Speakers at Indigo during the Friends' Luncheon

**Indigo** serves delicious food in a sophisticated setting. *Friends of Humanities West* are cordially invited to join us on Saturday, October 23, between the morning and afternoon sessions of the program. **Indigo** is at 687 McAllister Street, near Gough, a short block-and-a-half behind Herbst Theatre. Guests will have a chance to share a table and break bread with speakers and fellow Humanities West supporters. This is a popular event—please sign up early as space is limited!

## HW WELCOMES ALUMNI/AE CLUBS AND OTHER ASSOCIATIONS: GROUP DISCOUNTS AVAILABLE

Did you know that Humanities West offers a discounted ticket price to Groups of 10 or more? Perhaps you'd be interested in getting together a group or maybe you'd like to let an organization you're involved with—e.g., a book club or an alum association—know about this option. We'd be happy to give you all the details about making a group ticket purchase. Please give Pat Bassett a call at 415/391-9700.



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## Speakers' Dinner and Friends Luncheon Reservations Form for the Elizabeth program, October 22 and 23, 1999

☐ **Yes, I am a Sponsor, Patron or Fellow** of Humanities West and would like to attend the Speakers' Dinner.

Please reserve \_\_\_\_\_ place(s) in my name for dinner Friday night, October 22nd, at **STARS**, 555 Golden Gate, at 5:30 p.m. Enclosed is my check, payable to Humanities West, for **\$55** per person.

☐ **Yes, I am a Friend** of Humanities West and would like to attend the Friends Luncheon. Please reserve \_\_\_\_\_ place(s) in my name for luncheon at **INDIGO**, 687 McAllister Street, on Saturday, October 23rd. Enclosed is a check, payable to Humanities West, for **\$39** per person.

*A letter of confirmation will be sent approximately two weeks prior to the event.*

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

TELEPHONE \_\_\_\_\_

Please return this form to Humanities West, 211 Sutter Street, Suite 601, San Francisco, CA 94108. Telephone: 415/391-9700 fax: 391-9708.

## 1999–2000 SEASON TICKETS

ALL SEATING IS RESERVED

**GLORIANA: Art & Intrigue in the Court of Elizabeth I** October 22–23, 1999

**POSTCARDS FROM PARIS: Americans in the City of Light** February 25–26, 2000

**BEHIND THE VEIL: The Islamic World in Western Art and Literature.** April 28–29, 2000

**Yes! I would like to order season tickets:**

				Quantity	Total
<input type="checkbox"/> Friday and Saturday	<b>SAVE \$24</b>	\$141.	×	_____	= \$ _____
Friday and Saturday handling fee:		\$5.	×	_____	= \$ _____
<input type="checkbox"/> Friday Evenings	<b>SAVE \$12</b>	\$78.	×	_____	= \$ _____
<input type="checkbox"/> Saturday Days	<b>SAVE \$12</b>	\$63.	×	_____	= \$ _____
Friday or Saturday handling fee:		\$3.	×	_____	= \$ _____
Enclosed is my check payable to CITY BOX OFFICE					Total \$ _____

## FRIENDS/DONORS TICKETS FOR ELIZABETH I — OCTOBER 22–23, 1999

**Donor orders will receive priority until September 20th.**

Yes! I would like to order:	General	Quantity	Teacher/Student	Quantity	Total
Friday and Saturday, Oct. 22 & 23	\$50		\$45		\$
Mail/fax handling fee per ticket	\$3		\$3		\$
Friday, Oct. 22, 8:00 pm–10:15 pm	\$30		\$25		\$
Saturday Oct. 23, 10:00 am–4:00 pm	<del>\$32</del> <sup>25</sup>		\$20		\$
Mail/fax handling fee per ticket	\$1.50		\$1.50		\$

## ORDER INFORMATION

☐ Enclosed is my check payable to CITY BOX OFFICE

GRAND TOTAL \$ \_\_\_\_\_

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☐ Charge my credit card: ☐ Visa ☐ MasterCard. Acct No: \_\_\_\_\_

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## HUMANITIES WEST 1999–2000 SEASON TICKETS AVAILABLE

We invite you to join us at Herbst Theatre for all three unique lecture/performance programs in our 16th season. Enjoy excellent reserved seats and save \$24 off individual ticket prices when you subscribe to the full series. See Order Form, page 7

### POSTCARDS FROM PARIS: *Americans in the City of Light* February 26-27, 2000

**Friday February 26: The Nights of Edith Piaf.** The enchanting Raquel Bitton has made a name for herself internationally for her brilliant and passionate renditions of popular French songs of the 1920's and 1930's, and for reviving the repertoire of the legendary Edith Piaf. In a performance specially crafted for Humanities West, Mlle. Bitton, through song and storytelling, evokes the Paris of 20th century chansonnières, then devotes the second part of the evening to Piaf's most beloved songs.

**Saturday, February 27: Postcards From Paris.** France and America have influenced each other's high art and popular throughout Americans' enduring love affair with the City of Light. Saturday's lecture and performance "postcards" begin with Stanley Mellon's "Jefferson in Paris." The program continues with a stop at a jazz club. We consider modern American artists—from Mary Cassatt to Man Ray—who did their best work in Paris; and offer a unique presentation of readings and performance from the Virgil Thomson-Gertrude Stein opera "Four Saints in Three Acts." Historian Charles Fracchia serves as moderator.

### BEHIND THE VEIL:

*The Islamic World in Western Art and Literature*  
April 28 and 29, 2000

#### Friday April 28: Scheherezade

The Oriental Scheherezade is a smart and courageous as well as beautiful princess. We contrast this heroic figure with her customary image in the West, a scantily clad slave girl on whom European artists projected their repressed erotic fantasies. Keynote speaker is Fatema Mernissi, Moroccan sociologist and author of the internationally acclaimed "Dreams of Trespass: Tales of a Harem Girlhood." An exceptional evening of performance features the mesmerizing solo from Ravel's "Scheherezade" sung by gifted soprano Susan Lane Stokes, and arias from the work of Mozart and Rossini.

#### Saturday, April 29: The Mysterious East: Harems, Sultans, and Seraglios

As the Ottoman empire increased in size and power in the 15th and 16th centuries, its exotic civilization became an object of intense fascination to cultured Europeans and a rich source of themes and imagery in fine arts, design, literature and architecture. Lecturers include the always popular Walter B. Denny, Alev Lytle Croutier, author of "Harem: The World Behind the Veil;" Gerald Ackerman; and Zeynep Celik. They examine the real and fantasized interpretations of the "Orient" by Western artists, from Baroque era Rembrandt and Reubens to modern architect Le Corbusier.



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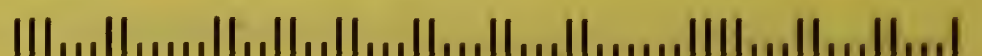
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## For Further Reading (and Listening)...

### On Schiller and Romanticism

Barracclough, Geoffrey. *Factors in German History*. Westport: Greenwood Press, 1979.

Boyesen, Hjalmar Hjorth. *Essays on German Literature*. New York: Charles Scribner and Sons, 1893.

Düntzer, Heinrich. *The Life of Schiller*. London: MacMillan and Co., 1883.

Hartley, Keith, Henry Meyric Hughes, Peter-Klaus Schuster, and William Vaughan eds. *The Romantic Spirit in German Art. 1790-1990*. London: Thames and Hudson, 1994.

Mann, Thomas. "On Schiller." In *Last Essays*. New York: Alfred A. Knopf, 1959.

Passage, Charles E. *Friedrich Schiller*. World Dramatists. New York: Frederick Ungar Publishing co., 1975.

### On Elizabethan England

Donaldson, Martyn. *Illustrated History of Britain*. North Pomfret: Trafalgar Square Publishing, 1992.

Fraser, Antonia. *Mary Queen of Scots*. New York: Delacorte Press, 1969.

Gardiner, Juliet and Neil Wenborn eds. *The Columbia Companion to British History*. New York: Columbia University Press, 1997.

Marwick, Arthur. *The Illustrated Dictionary of British History*. Norwich: Thames and Hudson, 1980.

McMurty, Jo. *Understanding Shakespeare's England: A Companion for the American Reader*. Hamden: Archon Books, 1989.

Plowden, Alison. *Two Queens in One Isle: The Deadly Relationship of Elizabeth I & Mary Queen of Scots*. Sussex: The Harvester Press Limited, 1984.

Room, Adrian. *Dictionary of Britain*. Oxford: University of Oxford Press, 1986.

Starkey, David ed. *Rivals in Power: Lives and letters of the Great Tudor Dynasties*. New York: Grove Press Inc., 1990.

Stephen, Leslie and Sidney Lee eds. *The Dictionary of National Biography*. London: Oxford University Press, 1921.



### Elizabethan Music

Both Mary Queen of Scots and Queen Elizabeth were accomplished musicians. Mary played the lute, an early form of guitar, and sang beautifully, while Elizabeth excelled at the keyboard. A vast amount of music was composed in England during the 16th century, ranging from somber choral works for church worship to rowdy drinking songs, and from intricate instrumental pieces to lively dance music (which often accompanied "scandalous" dances). If you are interested in learning more about music from the Elizabethan period and would like to hear some of the music to which Mary and Elizabeth might have listened, and perhaps even played, here is a list of recordings you could start with.

*Musique of Violenze: Dances, Fantasia and Popular Tunes for Queen Elizabeth's Violin Band.* Parley of Instruments Renaissance Violin Consort. Hyperion CDA 66929.

*The English Viol.* Fretwork. Veritas Virgin 7243 5 61173 2 7.

William Byrd. *Missa in tempore paschali.* Chanticleer.

John Dowland. *Complete Lute Works Vols. 1-5.* Paul O'Dette. Harmonia Mundi HMU 907160-907164.

Peter Philips. *Consort Music.* Parley of Instruments. Hyperion CDA 66240.

*The Art of the Bawdy Song.* The Baltimore Consort. Dorian Recordings DOR-90155.

*The Scottish Lute.* Ronn McFarlane. Dorian Recordings DOR-90129.

Robert White. *Tudor Church Music.* Tallis Scholars. Gimell CDGIM 454 930-2.

*Popular Music from the Time of Queen Elizabeth I.* The Camerata of London. Saga Classics EC 3352-2.

John Taverner. *Western Wind Mass.* Tallis Scholars. Gimell CDGIM 454 995-2.

John Sheppard. *English and Latin Church Music.* Christ Church Cathedral Choir. Nimbus Records NI 5480.

